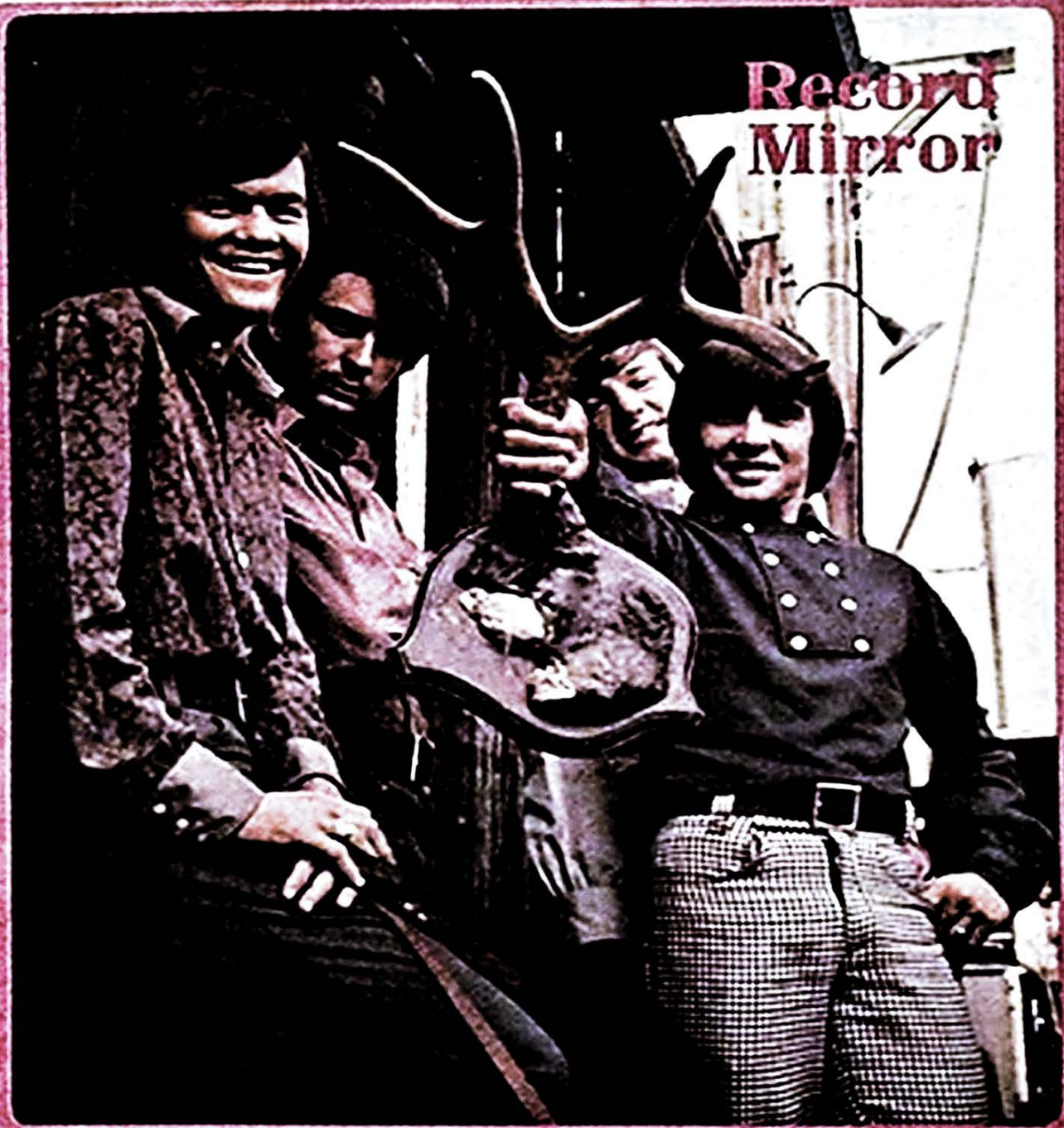


Inside - New
Spencer Davis
Group, Lulu
and Geno
Colours!

Record Mirror

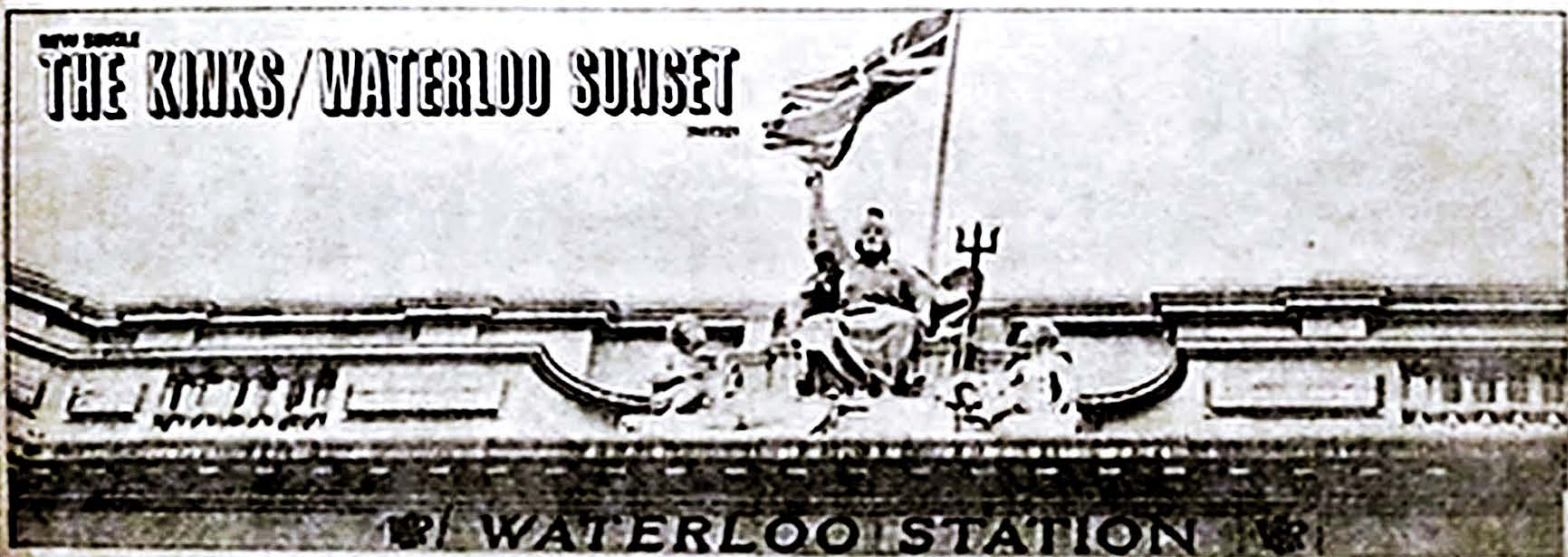
Largest selling colour pop weekly newspaper Ed. No. 321.
Every Thursday. Week ending May 9, 1967



Record Mirror

THE MONKIES

NEW SINGLE
THE KINKS / WATERLOO SUNSET



WATERLOO STATION

YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to **JAMES CRAIG, LETTERS EDITOR.**

PAUL'S BEAUTIFUL, IGNORED SONGS



THIS letter is to Elvis fans who repeatedly refer to him as "The King". It's time they realised that he has long lost his crown to a singer whose motto is quality not quantity and who appeals to one and all regardless of age. I mean Roy Orbison. I honestly believe his "B" sides are superior to most of Elvis's "A" sides. And I WAS an Elvis admirer before Roy appeared on the scene. I've watched Roy go from strength to strength while Elvis has done the opposite. And to those loyal Elvis fans: Does Elvis stay loyal to you? Does he still give you first-class records? Does he visit you every year? Does he ask you what your opinions are on matters to do with the record world? Instead of blind loyalty, try honesty. — D. Neill, 5 Losanica Drive, Edinburgh.

CHART INSULTS

THE British Top Twenty has just received yet another insult in the bearded shape of the Dubliners with their "Seven Drunken Nights". It's all been said before, but I just can't understand how this sort of monotonous rubbish, together with the dreary ramblings of Dodd, Jones, Humberdick, Secombe and Hill is setting in the best-sellers. It's a crime when really creative American records such as those by the Lovin' Spoonful, Simon and Garfunkel, The Byrds, the Cyrkle, Love, the Association and the Critters can't make it. And anyway in these days of "beautiful songs", why was "Hezbon" by the Four Seasons ignored? It's a near miracle that the Turtles managed to make the Twenty. I only hope that "Birds and Bees" by the Warm Sounds and "Sunshine

Girl" by the Parade will inject some summer freshness into the dreary Twenty. Or is this standstill in pop music progression entirely due to the absence of a new Beach Boys or Beatles LP? — Derek Harvey, 38 York Road, Headington, Oxford.

CHESS & CHARTS

ANYONE stopped to think of the similarity between the function of chess and the pop world? When the music world was desperately crying out for something new, Elvis (The King) took the lead from the early rockers (The Pavens) and started, but pleased everyone. Later came Cliff and the Shadows (The Castles) who kept a stronghold on the charts, along with Pury and Orison (The Bishops). Interest died and then the problems were solved by the effervescent Heien Shapiro (The Queen). Yet again in-

terest died and knights in shining armour were needed — who better than the Knights themselves, the Beatles. Now music is at the crossroads. The Pawns have all been taken away. The King, Castles and Bishops still move, but not so efficiently. The Queen has been out of the game for a long time and the Knights are moving in the wrong direction. But it surely can't mean check-mate? No, it's time for the Queen to start moving again. — K. A. Whewell, 23 The Evergreens, Feniscowles, Blackburn, Lancs.

BABY WALRUS

MOST indignant about that letter regarding how the Beatles dress, it is entirely up to the Beatles how they dress and where they wear hair the moustaches and beards. Personally I think George Harrison looks beautiful, though Paul McCartney does look slightly like a baby walrus. — Kathryn Rimmington, 51 Bramshot Road, Southsea, Hampshire.

THEY ARE SAYING THAT LONDON-BORN

JEFF HUDSON



IS THE BRITISH JIM REEVES
JUST LISTEN TO
THIS GREAT RECORD!
WHERE COULD I GO
(BUT TO HER)

c/w **LOSER'S CATHEDRAL**
Reality No. RE 506

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Record Mirror
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Telephones GERrard 7942/3/4

In brief . . .

RODNEY Wiltshire, 32 Locksley Road, Eastleigh, Hants: Seems that the south of England is ignored when it comes to Country and Western music. I'm a great admirer of Bobby Bare, soon to visit, as well as of Chuck Robbin, Connie Smith, Hank Williams and many others — fans in the North who are catered for by personal appearances.

Lance Bowmer, Sycamore Farm, Greenoside, near Sheffield: I'm sure we all had enough of Buddy Rich's stupid behavior towards Dusty Springfield in Basin Street East but to come over here and start it all off again is just plain ignorance. Most ungentlemanly!

Miss J. Begley, 8 Ash Close, Collier Row, Romford, Essex: Anyone help me contact the following groups: Rasin' Storms (Manchester), Saxe Blue, Lonely Ones, Late Unsuited Blues, Blues Hance, Over, Him and the Others, Tyme and Growth. And what's happened to the Clayton Squares?

Stephen Lamb, 82 Byland Avenue, Muncaster Estate, Yorks: I am most anxious to obtain any foreign releases and pre-"Anache" number by the Shadows. Can anyone help?

Kool Ken Jones, 17 Cromwell Avenue, Stockton-on-Tees, Co. Durham: Anyone tell me why Chuck Berry's "School Day/Deep Feeling" was issued on Columbia in 1957? His previous ones were on London — his later recordings were again issued on London until the Pye group took over in 1961. "School Day" was released on "One Dozen Berry" around the same time . . . on London!

REMEMBER RICK

WHEN an artist has been without a hit for some time, he is too easily forgotten and labelled a "has-been". Just because an artist doesn't get into the charts, doesn't mean he is not making records any more. Therefore, many people seem to have forgotten about Rick Nelson. This extremely talented young man was one of the most popular singers in the States, second only to Elvis. Yet he is still one of the most versatile singers around. He can handle beat numbers, ballads and country and western with equal ease. We're trying to get Rick to Britain by organising a petition. Like to help? One copy goes to agents and promoters, another to his American record company. Please, then, TWI copies of your signatures — David Nelhart, President, Rick Nelson Fan Club, 40 Lancaster Road, Southall, Middlesex.

ABOUT your excellent article on Simon and Garfunkel, I'd like to say that Paul Simon does not write the wrong material for the British market. It is just that the majority of the record-buying public apparently likes: 1, songs about transvestites; 2, the brutal savagery of Jimi Hendrix; 3, The guitar-smashing, smoke-screening activities of certain so-called groups. It must be discouraging to write such beautiful songs as "Hazy Shade of Winter" and "Dangling Conversation" and then have them ignored by the British disc-buying public. — H. F. McManagle, Christopher Way, Childwall, Liverpool 16, Lancs.

RESTRICTIVE BAN

YOU'VE read what I had to say about the miming ban, but what was the reason for the ban? It was to give the Musicians' Union complete control over music shows on TV. If a company broke the ban, the musicians would go on strike and the variety shows would be hit. The companies found it cheaper to delete their pop shows rather than run to the expense of live shows. Forget the ethics of miming — this ban is no more than a restrictive practice and is holding down the pop business. The union is only interested in keeping a lot of bands in business at the expense of dull pop music. Their slogan "Keep Music Live" — at this rate it'll soon be dead. — S. Robinson, 45 Charmister Road, Worcester Park Surrey.

BEATLE TALENT

THOUGH neither a Beatle fan, nor a particularly dishonest person, I deny what reader Carey said in RM recently. It wasn't just him, or other fans, who have made the Beatles what they are; it was largely their own talent. They gave people songs they liked and people showed their appreciation. They have no obligation to make any television appearances or concert tours. They do not owe it to you, Mr. Carey, or anyone else. If they are fed up with a routine group life, that is their own concern; if they lose popularity, that is also their own concern. They

are perfectly capable of deciding what they want to do. You ought to be grateful for their past appearances and for their records. They were not bound to give those either. It was merely a case of give a lot, take a lot. The Beatles have their own lives and it is not they who are being selfish in deciding that they have better things to do than to sing to their fans. — Jim Powell, Veritas, Chertabouse, Godalming, Surrey.

Searchers talk of their flops

THE SEARCHERS latest release is a cover of an American hit "Western Union" and signs indicate that The Searchers could beat THE FIVE AMERICANS into the charts with it here. "FRANK ALLEN tells me: "The idea of recording the number was TONY HATCH'S. We heard it and didn't think it was a great record by any means — and I thought the tune was awful . . . but everybody in Pye was raving about it. We decided that since we weren't always right in our choice of discs, we'd go along with what the Pye people thought."



THE SEARCHERS — on the set for R.S.G. (remember that!)

"Funnily enough, everybody seems to like the record, which surprises me — and most of the reviewers seem to reckon it better than the other version. I hope it goes in England and I hope the tune is commercial enough for here. "Our last Top Twenty entry was "Take Me For What I'm Worth", which was four records ago. The more miss records you get the more out-of-touch with what is commercial you become. You just can't seem to tell anymore. We've made a couple of bad choices — and each miss you get makes it

harder for you. I personally think that a couple of our releases would have "done" if they hadn't had followed top records. I thought "Popcorn Double Feature" was very good. "Of course, we are concerned about our success in Britain. At

the moment most of our work is abroad. The scene is so tied up here — to get work you have to have a hit. But we still work abroad as a top group and earn really good money. We were the first group ever to appear in Yugoslavia the other week and

we're off to Sweden for three weeks in the near future. "Yes, there is still a lot of work to be found outside of Britain and The Searchers are still going strong . . . but we do want another hit over here again."

BILL HARRY

ARM No. 2

Top disc producer Peter Sullivan knocks the Tom Jones—Engelbert knockers

EVERYBODY'S having a go, knocking madly away so I'd like to join in. With a twist, though, I want to knock the knockers.

What's it all about? Tom Jones, Humperdinck, Harry Secombe, Pet Clark, Sinatra, Ken Dodd — whenever these artistes do well in the charts the smart young guys in the groups start attacking the records.

Now, don't misunderstand me. Anybody is obviously entitled to say he doesn't like a record, or a style. It's when these scruffy, long haired NOTHING groups start saying that well-experienced, professional entertainers are no good that I start getting mad. Guys like Tom Jones and Humperdinck have got more show business talent in their little fingers than some of these groups have in their whole bodies. I've seen groups who don't even know how to walk on stage! Yet they have the nerve to denounce other artistes as a load of rubbish.

Let's make this clear, I'm in the business of producing records that sell at a profit. If they don't, I starve. Therefore, I have to pander to the public. If I made only records that appealed to me personally I probably would starve! But that doesn't mean I wish to insult the public's taste. Record buyers know what they want and they are prepared to spend hundreds of thousands of pounds on the records they like. And this, above all, is what the business needs at the moment.

The truth is that most of the hippy, psychedelic, weird records just aren't selling. They are not getting across to the public. It would be great if the business were as profitable as it was a couple of years ago. But it isn't and things aren't being helped by the chip-on-shoulder boys who go



PETER SULLIVAN

around knocking the records that are successful. That is absolutely no answer at all, is it?

This In Crowd mentality leads to the belief that the general public are a load of peasants. I've had so-called swinging characters say to me that Engelbert Humperdinck is a load of rubbish yet he's one of the few artistes who are really selling. Most buyers are simply tired of the current record scene. The hippies get so absorbed in entertaining themselves and their friends that their work doesn't communicate to the public. And if a record doesn't communicate, i.e. doesn't sell, what is the point of making it?

So here's my plea: let's knock off the knocking. Forget those shoulder chips that are so obviously inspired by jealousy rather than any superior critical judgement. Let's concentrate on getting the message across — whatever its style — so that the mass public once again gets interested in the pop scene. I'd love to see the groups, however wild and far-out, sell records by the million, why not? But they won't do it by suggesting that real professionals like Tom Jones or Ken Dodd are no good. Because such attacks are not true.

The Who lose money and write a science fiction story | BY BILL HARRY

THE WHO'S new H.Q. in Old Compton Street is in a starkly modern office block. ROGER DALTRY and I took over RICHARD GREEN'S office, MOUSE sitting at his feet. Mouse is a sleekly beautiful Arabian Saluki dog who sat bored, sometimes whining, throughout the conversation.

Roger himself, remarkably enthusiastic about a lot of things, regularly using the word "fantastic" for anything he was delighted about. Their recent American trip for instance. "That Murray The K Show at the RKO Theatre did the trick for us. We're not the sort of group to make it in the States without some there — but by some over there we've achieved what we wanted to. We lost money on it but we had a great time. It was also a great experience to do four shows in one day in one theatre and during the next three days all we did was phone radio stations. The D.J.s appreciated the calls and started playing 'Happy Jack' — now it's 47, with a bullet, which is higher than we've ever been in the American charts before."

We just met some great people, the kids in the business over there are fantastic. They've got such great ideas and great thinking. I felt like I was at home at last. I don't like the older people in the States, though, they live to keep up with the people next door. No, I wouldn't like to settle in the States — but being there for only two weeks was great.

A few months ago there was a lot of talk about The Who (assuming a television series which could be a British equivalent of THE MONKEES. This has been dropped. "We found that The Monkees series itself lost money — and the networks weren't really interested. So it was too much of a gamble. Besides, people get bored. I think they're already sick of The Monkees after such a short time. Our ideas for the films were really good, the ideas alone would have made us more popular than The Monkees but for how long? We didn't think it would be good for us. We also think it is a mistake for THE TREMELOES to do it, it could do them a lot of harm. We want a lasting career and we don't think that a series like that would particularly make us more popular than we are. A feature film would do much more good — and we're soon to do one this year. Kil (Lambert) has got a couple of scriptwriters and we've got a very strong story."

Roger was scoured when we discussed the story-line because he believed that the British pop scene was in such a bad way that any new ideas were likely to be stolen. For instance, JIMI HENDRIX came over here with a sound — now everyone's stealing that sound. What I like about the States is that people think of ideas themselves and really try to be original. Over here they're content to sit down and nick other people's ideas. Interest and controversy have been aroused by the HAMISH GRIMES press advertisements for "Pictures Of Lily". "They were fantastic adverts, really great. No, we didn't decide to have the adverts like that, we were in Germany when they came out. "Pictures Of Lily" is so good anyway, it's a publicists dream."

Concerning the group's instrumental E.P.'s for Track Records, Roger said: "The instrumental market now is pretty nil — and there's such a lot we do instrumentally anyway which we used to do a long time ago. I'm getting a trombone and John plays a lot of brass anyway. It's wide open."

Later in the week I saw KEITH MOON, new short haircut and all, sitting alone in a pub sipping his favourite Vodka and



Bitter Lemon. We engaged in a conversation concerning the pop films — "Privilege", THE BEATLES' movies, "Only Lovers Left Alive". I know they've been discussing it for a long time, but I'm sure that THE ROLLING STONES will make a film.

"And The Who's first feature?" We wanted to make a horror film. Not a comedy horror, but a really strong film — like Hammer make With Werewolves in it. That's what we really wanted to do most of all — but we couldn't get away with it because it would be given an "X" certificate. That's no good to us, a lot of our fans wouldn't be able to go and see it — and we owe loyalty to the fans, we're concerned about them."

However, Keith saw the solution in Science-fiction. "There are some terrific Jules Verne stories, but there's difficulty with copyright, so Pete and I have worked on an original script. Original? It's quite unique. Pete and Keith are Earth scientists who travel to another planet which threatens Earth. The other planet is a hollow world where people live on different levels underground. There is a ruling council of four — John, Roger, Pete and Keith (duel roles for K & P) and some of the people are telepathic. After many interesting adventures all four of them are killed."

The Who intended to go to the Monterey Festival of Pop — and on their return Pete was bringing back a talented American artist he discovered on their last trip there — TINY TIM, who he was going to record for Track Records. However, the trip might be postponed due to John Entwistle's marriage around that time. However, the boys will be returning to the States for a six-week tour with HERMAN'S HERMITS and seem set to make a far bigger name for themselves over there.

Julian Covey and The Magnificent

A Little Bit of Soul

Management: **Rik Gunnell** in association with **Sparfen Ltd.**

Island Records

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Beatles disc sales reach 200 million

IN AN announcement today about the new Beatles LP, E.M.I. Records reveals that total world disc sales amassed by John, Paul, George and Ringo have now reached 200 million 'singles' (an LP counted as six singles, an EP as two).
The foursome's new LP is entitled "Sgt. Pepper's Lonely Hearts Club Band" and is scheduled for release on Thursday, June 1.

Twelve of the 13 songs are Lennon-McCartney compositions, one is written by George Harrison.

On one track — George Harrison's "Within You Without You" — only one Beatle is featured, George himself. And he has Indian musicians backing him. On another track — it's called "A Day In The Life" — there is a 41-piece orchestra.

Side one opens with the title song "Sgt. Pepper's Lonely Hearts Club Band". Lead vocalist is Paul, then comes "With A Little Help From My Friends" (lead vocalist, Ringo), "Lucy In The Sky With Diamonds" (John), "Getting Better" (Paul), "Fixing A Hole" (Paul), "She's Leaving Home" (John and Paul), and "Being For The Benefit Of Mr. Kite" (John).

First track on Side Two is George's "Within You Without You". Then comes "When I'm 64" (Paul), "Lovely Rita" (Paul), "Good Morning Good Morning" (John), "Sgt. Pepper's Lonely Hearts Club Band" (Reprise, Paul), and finally, "A Day In The Life" which features both John and Paul as lead vocalists.

BILL HARRY'S POP TALK

PRINCE BUSTER

He doesn't drink, he doesn't smoke, his friends call him Ah — and his little sister who lives in London sends him the music papers each week so that he can keep in touch with the British music scene. AS PRINCE BUSTER he has had big hits in Britain and America and is currently over here touring.

"I had lots of offers to work in America, but I turned them down. I chose to come to England because I think the English people are more friendly to black people than the Americans. In England I am being treated more fairly and justly than in any other part of the world. The people here seem to love me a lot and that makes me feel great."

Of his home, Jamaica, he says: "Jamaica welcomes all visitors and the government do quite a lot to entertain visitors, and make them feel at home and people are very friendly. I love my country and I also love being treated right (which is why I come to Britain and not America). I control the West Indies scene. I have my own Prince Buster label and have a lot of artists contracted to me."

"I will be away from home for six months. I will be doing shows in England, Belgium, Holland, Germany and in Lagos, Nigeria. When I go to Lagos I will visit quite a few countries in Africa, where my forefathers are from. I would like to see Kaba in Mecca and Jerusalem. I happen to know that my forefathers are originally from Africa and, who knows, I may meet people who may be my family."

"I have a lot to learn about the countries of the World—but where I go depends on my manager, EMI. SHALLIT. I leave everything to him."

COUNTRY & WESTERN

Numerous American Country artists are due to appear in Britain this year. HERBERT LONG, of The Hubert Long Talent Agency — one of America's major C & W organisations, was in London last week negotiating with The Country Music Federation, who will now represent all of Hubert King's artists in Britain. Liverpool group THE HILLSIDERS, together with 30 British Country groups, will now be represented in the U.S. by Hubert Long who has

booked The Hillsideers for an American tour in October. The Hillsideers will also be recording their next LP in Nashville.

BILL ANDERSON will be coming to Britain for 4 days from June 2 to make personal appearances and to negotiate with the C.M.F. who are bringing several U.S. artists to Britain including HUGH X. LEWIS (July), CHARLIE WALKER (August), TAMMY WYNETTE and DAVID HUSTON (September) and GENE JONES (October).

Rodgers Entertainments will also be bringing several Country stars to Britain. They include HANK LOCKLIN, who will commence a 3-week tour of Germany on May 29 before arriving in England to tour the Huxton and Fish Ballrooms between June 19 and 25 prior to a tour of Ireland on June 27. Huxton also appears at concerts in Liverpool, Glasgow, Manchester and Bristol from July 10-23. KARL BELLEW who is here from July 30 to July 16; MEL TILLIS, August 4 to 13 and LITTLE JIMMY DICKENS, here in September.

Flamboyantly dressed, a cape — "I hate overcoats, the only thing I ever wear is a cape and I had to come to London to get one, they don't sell them anywhere else"; a pink shirt, a blue corduroy jacket; an impressive ring — "This is a Hope diamond — I hope I have one as big as this one day. It's a well put together piece of glass"; a huge medallion — "This will be with me till I have a million-selling record, then I'll throw it into the deepest river"; and a weirdly designed tattoo on his hand — "This has a special significance, but I won't tell anyone what it is."

Speaking was KING GEORGE, a singer who recently spent 18 days in British ballrooms with THE HARLEM KIDDIES.

Real name George Nathaniel Clements, he was born in the Southern States of America but moved to New York. He joined a trio of singers, then turned solo and recorded for RCA. Appeared with various artists including DON COVAY and JIM HENDRIX, then took his name from a group called KING GEORGE & THE GROOVE GETTERS.

"I've been hustling ever since. Sometimes it's a groove, sometimes it's a drag. Went to Sweden six months ago and joined The Harlem Kiddies. The leader is drummer GLAVIE HANSEN but we don't get on well together and in September four members of the group are leaving me. Then we'll be appearing regularly in England, America and Scandinavia. The leader is currently in Copenhagen and then he'll be off to Sweden. Then he'll return to London and perhaps 'make it'."

MONKEES TV

Commenting on THE MONKEES' forthcoming appearances at Wembley Stadium, Mr. Vic Lewis, of News Categories, says: "I received several television offers involving outside broadcasts direct from Wembley during our concert. It is not up to me to accept or reject such offers. We are bringing The Monkees over for the five Wembley shows. Nothing more. I did relay the offers to Hollywood and I received a negative reply saying that The Monkees did not wish to do any television and in any case would not have time to do so in these three days. So far as 'Top Of The Pops' and 'Juke Box Jury' are concerned, I have not heard from either programme, so it follows that I have not even passed on a tentative enquiry."



Enigmatic (!) or scrunchy (?) smile from PAUL JONES as he meets The Duke of Bedford at Woburn Abbey. The occasion—a show-jumping competition.

Pitney comp. results

HUNDREDS and hundreds of letters poured in on our recent Gene Pitney competition—the one where we asked you to find a suitable name for the American star's new dog. Ingenious replies, many of them, but some were too long to be used as a straight name for the sandy-coloured pet.

After personally looking through the lot, Gene decided to bow to popular opinion... and name the dog after "Twenty Four Hours From Tulsa", his first really big hit in Britain. So "Tulsa" it is... and his wife Lynn agrees wholeheartedly with the choice. In fact, she confesses she had a secret hope that this would be the name picked.

It caused a bit of trouble, though, for dozens and dozens of you suggested this name. So Gene took the only fair way out—lumped all the letters into a hat (Stetson

variety) and picked out the two winners. Step forward, then, the following lucky winners: Ann Cassell, 7 Keynesham Gardens, Eltham, London, S.E.9, who I understand is only 14; and Miss G. Howes, 7 Blackwood House, Nelson Road, Mile End, Portsmouth, Hampshire.

They will each receive a personally autographed copy of a Gene Pitney album. Fine—but there is a bonus. Gene returns soon to Britain and he will invite the two winners to receive their gift LP's from him personally at a tea-and-chat ceremony in his hotel.

As for the rest of the contestants—well, there's a bonus for you too. Each one will receive a letter from Gene, personally signed. And he says: "I'm knocked out at the number of people who took part in the competition. My dog 'Tulsa' says thanks too."

POP SHORTS

DAVE CLARK left for a three week holiday in Acapulco, Mexico, this week. On May 12th, Columbia will be rush-releasing a new DAVE CLARK FIVE single "Tabitha, Twichit", penned by BARRY MASON and LES REED. "ADAM WEST (Batman) will be appearing on "The Eamonn Andrews Show" this Sunday (7th). Future appearances include ROY CASTLE (14th), JULIE ROGERS and THE WALKER BROTHERS (21st) and JIMMY TARBUCK (June 4th).

TONY HANCOCK currently recording in the ABC TV series "Blackpool Night Out" which commences June 25. Compere will be DICKIE HENDERSON. Among the artists booked for the "Bruce Forsyth Show" commencing August 20—ENGLBERT HUMPER, DISK and THE DUDLEY MOORE TRIO. GEORGE FAME and COUNT BASIE will be appearing together on a "The Flame of Basie" concert at the Royal Albert Hall on May 25. Scottish outfit 1-2-3, who have a weekly residency at the Marquee, make their West End theatre debut at the Saville Theatre this Sunday. New CLIFF BENNETT single "Use Me" released May 12. Radio dates for Cliff include Pop Inn (16), Saturday Club (20) and "Easybeat" (28). A son for JOAN CHAIKIN and a daughter for BRICETTE MARGUREL last week—both wives are married to members of GERRY AND THE PACEMAKERS. SOUNDING INCORPORATED begin a 12-week summer season at the Palace, Douglas, Isle of Man on June 5. "Music For Pleasure" will be releasing an album by the group later this month. Titles include "William Tell" and "Marilyn". U.K. members of THE BEATLES Fan Club will receive a souvenir poster when "Sergeant Pepper's Lonely Hearts Club Band" is released.

ELVIS WEDS PRISCILLA

AFTER ten years as the world's most eligible show business bachelor, Elvis Presley has married. His bride, 21 years old Priscilla Beaulieu were a pearl-embroidered white chiffon gown, while 35 years-old Elvis wore an immaculate tuxedo. The ceremony took place in a Las Vegas hotel suite and was followed by 100-guest champagne breakfast. The couple had previously flown into the city by a special jet from Elvis' home in Palm Springs, California with six friends and took out a marriage licence.

During the celebration after the ceremony which was carried out by a Supreme Court Judge, a roving string ensemble played many of Elvis' ballads including "Love Me Tender", "Loving You" and "My Wish Came True".

Elvis and Priscilla met during Elvis' term with the Army in Germany. She is the daughter of an American Air Force lieutenant-colonel and was a high-school girl in Wiesbaden where her father was stationed at the time of her meeting with Elvis. Priscilla waved goodbye to Elvis when he left Germany in 1960. Elvis was reported to be very nervous at the wedding.

Country Music Chart

- | COUNTRY SINGLES | COUNTRY ALBUMS |
|--|---|
| 1 FUNNY, FAMILIAR FORGOTTEN FEELING (Tom Jones (Decca)) | 1 GREEN, GREEN GRASS OF HOME (Tom Jones (Decca)) |
| 2 ALMOST PERSUADED (Crispian St. Peters (Decca)) | 2 TIGER BY THE TAIL (Buck Owens (Capitol)) |
| 3 RELEASE ME (Engelbert Humperdinck (Decca)) | 3 HANK WILLIAMS WITH STRINGS (Hank Williams (MGM)) |
| 4 FOOLS PARADISE (Larry Cunningham (Kline)) | 4 HAPPINESS IS YOU (Johnny Cash (CBS)) |
| 5 I WANNA SEE NASHVILLE (O'Brians (Major-Minor)) | 5 ROY ORBISON SINGS DON GIBSON (Roy Orbison (London)) |
| 6 BUT WAIT THERE'S MORE (Justin Tubb (RCA)) | 6 THE DRIFTER (Marty Robbins (CBS)) |
| 7 WALKING IN THE SUNSHINE (Roger Miller (Phillips)) | 7 WELCOME TO MUSIC CITY USA (Various Artists (CBS)) |
| 8 GETT WHILE THE GETTIN'S GOOD (Bill Anderson (Brunswick)) | 8 ORANGE BLOSSOM SPECIAL (Johnny Cash (CBS)) |
| 9 COLD HARD FACTS OF LIFE (Porter Wagoner (RCA)) | 9 4033 (George Jones (Stateside)) |
| 10 SUFFERTIME (Dottie West (RCA)) | 10 IN MEMORY OF HANK WILLIAMS (Hank Williams (MGM)) |

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BO DIDDLEY—his new disc is "Wreckin' My Love Life".

BO'N'CHESS

the tender story of a love-hate relationship

THERE is a kind of permanent love-hate relationship between Bo Diddley and his record company, Chess. Bo told me about it in the offices of Jewel music, which under the guiding hand of Sandy Robertson publishes Bo's songs here (And most other Chess songs for that matter).

"Listen," said Bo in his usual ultra-forthright way, "Chess records is Big Daddy to me — I'll keep on recording with them indefinitely. Leonard, well he's my Big White Daddy I guess!" Bo laughed at his own joke and continued praising Chess. And he said something about a friend of his who he didn't name but who presumably was Chuck Berry who has just left Chess.

"You know, my friend left them — now I think it's a wrong move but then he's a grown man and can make his own decisions. I wouldn't leave Chess — they've been wonderful to me, I guess I'm married to them for life."

Then Bo started the anti-Chess bit. But seriously, he does have a complaint which is quite valid and which his fans all know about.

"There I am, on stage and the kids start to yell to me to play 'Bo Diddley's Rumble' or something. And I think, well, I've never recorded a song called that. Then I learn that I HAVE recorded it but when I wrote it I called it something else. But Chess, for some unknown reason have given it a title of their own. Maybe they don't like my titles. And of course I have some fans who know every guitar note, every grunt and every breath on my records. And then Chess duplicate songs on records — sometimes the same song is on three of my LP's — I don't plan it that way though."

I think this must be a kind of permanent complaint with Bo as when he was over here several years ago he was carrying on about the same thing. Now, part of this mix-up is caused because Bo records his material in a studio in his own home (He also has a gymnasium built there). Bo also records other groups in his studio and is currently building up a roster of talent, and he would like British release for some of these discs.

Bo himself has a new album coming out soon called "The Three Masters" (or something like that — Bo didn't know himself). It will feature Bo, Muddy Waters and Little Walter all on one album. Bo's latest

single "Wreckin' My Love Life" was recorded about two months ago and was the follow-up to Bo's most successful record in some time called "Ooh Baby" which made the American charts. "I don't expect my records to make the charts though," said Bo, somewhat sadly I thought. I asked him why. Was it because he wasn't recording material that was currently to the public's taste? "Something like that" he replied.

Last time he was here Bo was with his sister the Duchess and of course Jerome. What happened to Jerome?

"Oh, Jerome got married. His wife didn't want him touring around. But I've a feeling he'll want his old job back soon. When he does, I'll give it to him. After all we started together. The rest of the group is exactly the same as before, by the way."

And what numbers are most requested for Bo to perform on stage? As you could guess, "Hey Bo Diddley", "You Can't Judge A Book", "Boss Man" etc. Bo doesn't play many other records, and when he does he listens mainly to jazz. He doesn't have enough time to settle down and listen to records.

If you're wondering why Bo didn't turn up for his last few dates — the fault wasn't with Bo. He says the promoter who brought him over didn't pay him — and Bo showed me contracts which he said proved his point. Bo told me to tell his fans that he is very sorry about going back to the States early.

Let's hope that the next time Bo comes over the DOES want to come over again) we'll see more of him.

NORMAN JOPLING

Herb Alpert & the Tijuana Brass and Dusty Springfield team up with Burt Bacharach to create the year's most exciting Original Soundtrack Album!

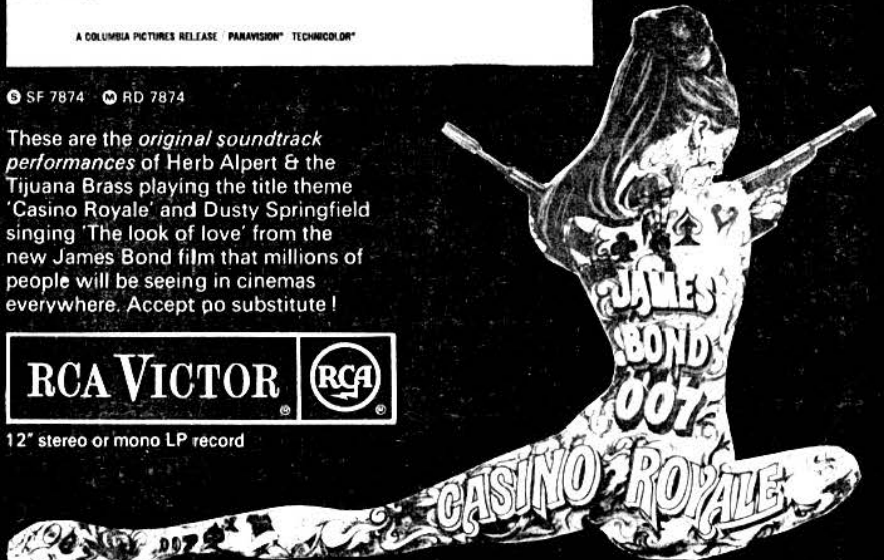


Ⓢ SF 7874 Ⓢ RD 7874

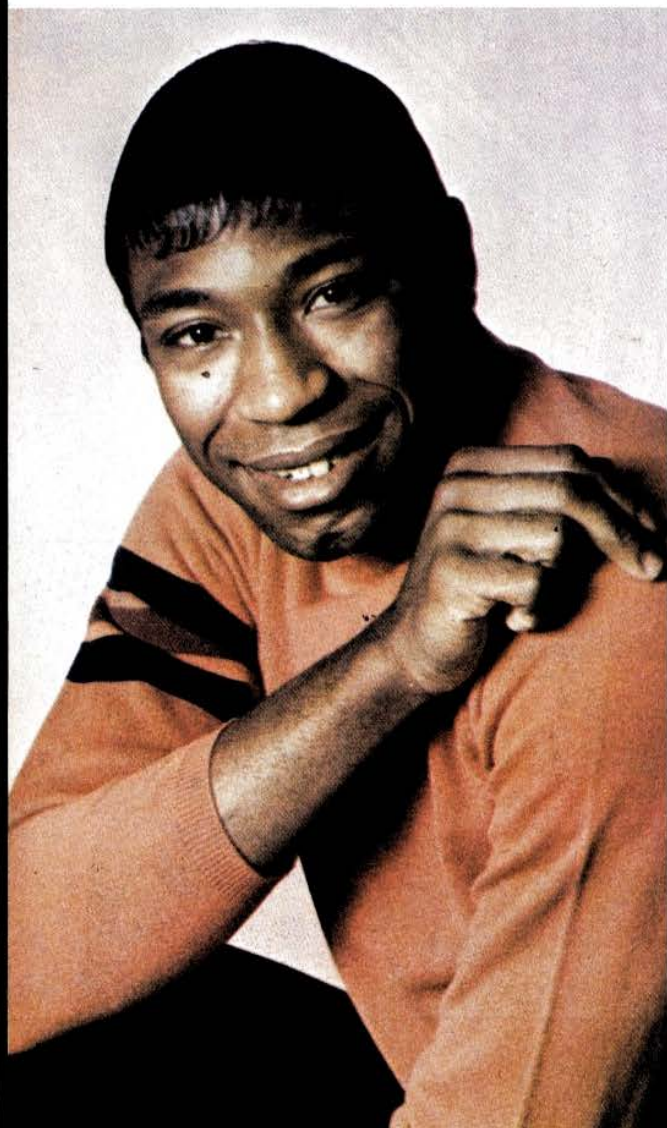
These are the original soundtrack performances of Herb Alpert & the Tijuana Brass playing the title theme 'Casino Royale' and Dusty Springfield singing 'The look of love' from the new James Bond film that millions of people will be seeing in cinemas everywhere. Accept no substitute!



12" stereo or mono LP record



THE GENO CHANT



GENO WASHINGTON bounced in for a chat with all the energy of a peak-conditioned gymnast. Which isn't surprising as he WAS a gymnastic instructor in the U.S. Air Force. And if you dig his fancy footwork on stage . . . well, that isn't surprising either as he boxed in the Golden Gloves' amateur tournaments back home in the States and got to know Cassius Clay (socially).

But what IS surprising is that he has become such a tremendous draw in dance-halls and clubs without having had a hit record. Sure his recent 'live' LP whistled up incredible sales over a very short time, but when it comes to singles Geno hasn't yet found the happy knack of making it big.

He appreciates the problem. He looks for suitable material all the time. Meanwhile, though he clocks up thousands of miles pulling in capacity crowds all over the country. The chant of "Geno, Geno cha-cha-cha", accompanied by hand-claps, is one of THE sounds of pop enthusiasm. It even was heard in Cannes recently when Geno and the Ram Jam band were about the only NON-hitmaking outfit on a star-studded bill . . . yet still nicked the honours.

Says Geno: "Life is nice right now. I get a kick out of travelling and trying new venues. Okay, I got worried just once — I didn't know how we'd do in Liverpool, what with their history of creating their own groups. In fact, you can now put Liverpool high on the list of my favourite places . . ."

Outbreaks of "Geno, Geno" there as well.

But our chat was sandwiched in between long spells of rehearsal for Geno and the boys. Reason is that three of his group left, for reasons of "musical policy", and he's busy training his new boys: Silkie Culley (lead guitar), Dave Greenslade (organ) and Hans Herbert (drums).

"We rely on pace and speed in the stage act. You have to get everybody hopping around at exactly the right moment." So says Geno and it must have reminded him of the days when he had U.S.A.F. officers hopping around on his command in a gymnasium.

He's also changed his hair-style. A sort of Washington DC cut, if I may say. The DC stands for "down-combed". It's slicked down over his forehead now — as you can see in the exclusive picture right here.

I told him that at least four top promoters had said that if they could have Geno Washington's show every night of the week they'd have no more money problems. "That's nice, too," said he. "But I want to build, with a hit single, to the time when people of all ages know who just Geno is!"

Geno may have started in the London club scene, but he has reached a much bigger audience now. He digs the dance-hall scene. Says: "Some parents say: 'Don't want you kids to go to that club there because it's getting a bad name.' They don't mind about dance-halls, though, so you get more fans in and you can reach more of them in the quickest time."

In recent months, the Ram Jam Band have played many dates on the Continent. Soon they visit Italy. Language is certainly no barrier. "Geno, Geno, Geno" would be the same in pure Mongolian. P. J.



THE MAMAS AND THE PAPAS

A hit-but where ARE the Mamas and Papas?

VAL DOONICAN

Two streets F 12608

THE MOODY BLUES

Fly me high F 12607

ROLAND SHAW AND HIS ORCHESTRA

Salute to Sir Francis Chichester F 12606

MIKE RAYNOR AND THE CONDORS

Turn your head F 12605

DECCA

NEW FROM D

NINO TEMPO & APRIL STEVENS

My old flame HLU 10130

JACK JONES

I'm indestructible HLR 10131

THE WILLIS BROTHERS

Bob HLB 10132

LONDON

45 rpm

The Decca Record Company Limited

T

HEY crashed the charts over here with "Monday Monday" last year and times have been kinda lean for the Mamas and the Papas since then, chartwise. But they've made this spectacular comeback with their revival of the Shirelles' oldie "Dedicated To The One I Love".

But where, exactly ARE the M's and P's right now. I've checked — and even their American label, headed by British "Exile" Andy Wickham, has little to say.

One thing IS certain. Mama Cass is expecting her first child sometime this month — so the group has been out of action for quite some time. Their first public appearance after Cass rejoins them will be in June, at a three-day pop festival in Monterey, Mexico. So far, no news of a possible British Tour.

But where, exactly is Mama Cass? People have said they've seen her in London, even at the Saville Theatre. But nobody seems to have interviewed her. Other reports have said that she's "Somewhere in California". Will the REAL Mama Cass please step forward?

Husband-and-wife team of the group, John and Michelle Phillips, are said to be in San Francisco, on the West Coast, while Dennis Doherty is reckoned to be sightseeing in Mexico way.

Wherever they may be, they have a new record released in the States and a new album out soon: "The Mamas and Papa Deliver". Should tie up with Mama Cass's delivery . . .

Their current star status is a far cry from the times when they were living in near-poverty . . .

actress houses

Today they live in the best places John and Michelle and Dennis all live in houses which belonged to famous actresses of yesteryear. John and his wife are in the exclusive Bel Air district of Los Angeles in the former home of Jeanette MacDonald. Dennis bought the house which belonged to Mary Astor, in Laurel Canyon.

The ample Cassandra Elliot lives close by to Dennis in the Canyon. Main home-lovers of the four are John and Michelle, who live "in state and style", surrounded by their vast collection of musical boxes. Dennis found when he moved in that he had a lot of valuable antiques left by Mary Astor — he's still checking the value. But Cass is much more the live-it-up jet-set gal, roaring round the area in her cranberry-coloured Aston Martin.

Their musical career started in New York in 1965. Dennis was singing in a folk group called the Mugmumps and John was with an outfit known as the Journeymen. Michelle didn't join the group until she married John. Then, on a trip to the Virgin Isles, John, Michelle and Dennis met up with a friendly waitress called Cass, who'd once sung with a group called the Big Three. So, ladies and gents, the Mamas and the Papas were born.

They were soon popular round the American colleges and their first record took them into the American charts — "California Dreamin'". But it was their second one, "Monday Monday" that established them in Britain. They followed up with "I Saw Her Again", a sizeable hit for the foursome but their next two releases somehow missed out over here.

In the middle of last year "Look Through My Window" was put out and earlier this year "Words of Love" failed to register. But now it's a complete return to favour.

What I personally look forward to is a trip to Britain when the real Mama Cass has had her baby. They are, by all reports, a tremendous "in-person" act. And they're certainly much too talented to ever be out of the charts.

PAUL JAMIESON



The Spencer Davis group

Top band man ISN'T saying 'Big Bands are coming back'



JAMES LAST—a tremendous album seller.

JAMES LAST sounds rather a British name. In fact, this talented musician, composer, arranger and orchestra-leader is German and it shows through in his struggles with the English language. His name appears in the LP charts through his album "This Is James Last". His records are consistently plugged by dee-jays. He holds, at this moment, four of the top ten places in the German LP sphere. And Germany is a very important disc-selling country.

So we lunched together, James Last and I. Tried to get to grips with what it is that makes him such a sudden newcomer to the big selling ranks. James is bearded, debonaire, amiable. He says, amiably: "I'm not saying, through my records,

that big bands are coming back. If you can get two trumpets and one trombone, with a flexible sound, then it can be the same as four trumpets and four trombones. It's a matter of economics.

"But I play only for radio and records. There are no personal appearances. I have to like all sorts of music, from Bartok to the Beatles. From the Who to the Monkees I do like, very much, the strong percussion sounds of the Who. My latest single is 'American Patrol', the number made famous by Glenn Miller, but I like to think it is up-to-date in the 1967 idiom. If only I knew what was going to happen in 1969, then I'd be a happy man.

"I can't say that I am influenced by anybody specially. I played Jim

Hendrix' records over and over again because of the basic rhythmic sound. 'Good Vibrations' by the Beach Boys — it's a line song. Yes, it did depend on a lot of studio production but I've played it over on piano and it's very good indeed. I also like 'Yesterday' by the Beatles.

But to translate any sort of popular idiom into a big-band setting requires a bit of imagination. Fair enough: titles on his best-selling LP range from 'American Patrol' to 'I Got You Babe' to the 'Treaders' March from 'Carmen' to 'Greenleeves' to the 'Adagio from Violin Concerto Number 1'. Mr. Last doesn't just talk about music, he translates his ideas into actions.

In fact, James Last was born in Bremen in 1929. He was a musician at the age of nine and five years later went to music school. For three years, from 1950-53, he was voted best bass player of the year in German jazz poll. In 1955, he moved on to Hamburg where he really started successfully on a career as a composer and arranger. He's arranged for stars like Helmut Zacharias, Freddy and the quite fabulous Caterina Valente.

PETER JONES

DECCA THIS WEEK

ELVIS PRESLEY

You gotta stop c/w The love machine RCA 1593

THE TRIBE

Love is a beautiful thing RCA 1582

BOBBY BARE

Charleston railroad tavern RCA 1591

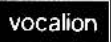


THE SEEDS

Can't seem to make you mine V-N 9287

LEON HAYWOOD

Ever since you were sweet sixteen V-L 9288



BOB CRAIG AND THE BOYS OF SANDY ROW

People of the Shankill Road

MD 1075



pm records

And Decca House, Abingdon Road, London SE7

new albums reviewed by Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and



JIMMY RUFFIN, MARVIN GAYE and the SUPREMES—three fantastic Tamla-Motown talents who have brand-new albums issued this month (Marvin Gaye: RM pic.).

Some sophisticated new Motown albums...

rapid reviews

VOLUME Two of "The Showband Scene" is issued by Pye on Marble Arch MAL 674. It includes groups like Dickie Rock and the Miami, Joe Dolan and the Drifters etc., and the songs are all well performed. If you did this scene, buy this cheap-label LP. Irish music is a different variety—Irish Folk on Marble Arch MAL 680—another pleasant album with a variety of groups. DOC WATSON and his "Southbound" album comes through well on Fontana TFL 6074—he accompanies himself on guitar and has some very competent and inspired fellow musicians accompanying him. Quite an exciting brand of mellow folk. If you stick glued to the box nightly, then you can now buy a record called "Top TV Themes" from the THISLEY ORCHESTRA (Fontana TL 5411) which will bring back daytime memories of your wonderful evenings. Some gentle tunes and arrangements on "Songs For Swimming Sweethearts" from THE MICHAEL JOHN MOOD on Marble Arch MAL 672—a listenable and pleasant late night album.

Some good jazz releases this month on Fontana's Jazz Life compatible stereo series. Try "With Pain It Was Born" from the ZIGHER JAZZ QUARTET who sound like a more virile MJQ on Fontana FJL 909, or DEXTER GORDON and WARDELL GRAY and "The Master Swingers" on FJL 907—a sensitive and interesting record for the collector. For bebop trumpet fans there's a sassy one from HOWARD McGHEE called "The Sharp Edge of Howard McGehee" on FJL 906—includes some good self-penned numbers. Lastly, there's "Saturday Night Fish Fry" from ROY ELDRIDGE and BUD FREEMAN on FJL 909—a 1962 recording which sounds great and as with all these LP's it has extensive and interesting sleeve notes.

THE DUTCH SWING COLLEGE BAND has a new LP—"Boys Meet Girls" which features the band backing various continental female vocalists—an original idea which pays off (Philips BL 7743). A different kind of jazz record—OSCAR BROWN JR. and LIZ HENRIQUE on "Finding A New Friend"—the sleeve note says, a unique blend of the words and music of North and South America (Fontana TL 5406). The CLARK TERRY/BOB BROOKMEYER QUINTET come up with "Gingerbread Men" on Fontana TL 5394—the vocals on this one are great. A jazz-rock guitar instrumental LP debut for DENNIS BUDMIR—he is an excellent guitarist and could well make a hit single. On Fontana TL 5387. Some re-issues from DIZZY GILLESPIE—a superb record mostly in South American rhythms—called "New Wave"—a barzain on Wims WL 1152.

J. J. JACKSON weighs 285 lbs and his first album is "J. J. Jackson with The Greatest Little Soul Band In The Land". It's a fine R & B LP on Strike JHJ, 104 and J.J. isn't in any particular style at the moment—he doesn't need to copy anyone. Vibrant, gutsy, yet clever and well performed. No need to describe the style. **MARALIA JACKSON** suffers. It to say that her new LP "Garden Of Prayer" is out this month on CBS 62841 and despite her obvious sophistication, the Southern flavour and excitement is still there. **THE HEVERLY SISTERS** are still one of the most distinctive sounding groups on the scene, although they don't make many singles any more, their fans have a chance to buy some of their older material with "Enchanting Beverly Sisters" on Music For Pleasure MFP 1145. Their style is still instantly recognizable. Many years ago you may have loved the story of Iphigene Crane and Rip Van Winkle. If so then a new Ace of Hearts LP may interest you. It's **BING CROSSBY** and **WALTER HOUSTON** narrating those very stories! OK for some. On All 136.

German Polydor imports are always excellent quality and there are a number of them this month. One is "Puzzle Box" which is the first disc by **JIM YOUNG**, an Afro-Asian influenced pianist who, with his own quartet has made an interesting record. On Polydor International Stereo 623 226. On the same label, there's "West End Street" with trumpeter **KENNY DORHAM** (623 228) and **DON BYAS** "Ballads For Swingers on 623 207. All beautifully recorded and well worth listening to. The MJQ's latest LP explores new ground. They are with other quartets—the Quarteto Di Milano and the Hungarian Gypsy Quartet. The latter on Atlantic 58244 is great, but whether or not jazz purists will approve is another matter altogether. "Birdland" features **CHARLIE BYRD** on CBS 62958 and it's a pleasant, if not spectacular LP. He has done better, but somehow this is still OK. **ROY RUDD** is a very gifted pianist and his LP "Pick Yourself Up" is... This is Roy Rudd—is an example of his considerable talent. On Pye NPL 1872.

Now, some goodies for soundtrack fiends. There must be some, because the record companies issue so many soundtrack LP's. Firstly, a re-issue. Namely the music from "Gypsy Mel Madam" and "Guys and Dolls" on Ace Of Hearts All 137. Worth buying for those Marlon Brando vocals on "Guys And Dolls". The soundtrack of a new production of "Showboat" is on RCA Victor SF 2580 (Stereo) and it sounds very picturesque, capturing the Mississippi and plantation atmosphere. The music from "Fiddler On The Roof" (bound to be a smash LP) is on RCA Victor SF 2843 (Stereo) and this is a lovely set of tunes. The original soundtrack recording from something completely different, namely James Joyce's "Ulysses" is on RCA Victor RD 6788. Different and entertaining. Maybe not quite a soundtrack, but near enough, it's "Echoes Of My Fair Lady" by **GEORGE FEYER** and this LP comes at a time when people have forgotten some of the lovely tunes from that show. Try his piano versions of "The Rain In Spain" or the wonderful "On The Street Where You Live" on Brunswick LAT 8675. For Peter O'Toole fans who want to be reminded of him, then try "Night Of The Generals"—the soundtrack that is, on RCA Victor SF 2848 (Stereo)—good music from an interesting film.

JIMMY RUFFIN "The Jimmy Ruffin Way" — I've Passed This Way Before; Gonna Give Her All The Love I've Got; What Becomes Of The Brokenhearted; As Long As There Is L-O-V-E Love; Halfway To Paradise; Black Is Black; Bless You; Since I've Lost You; World So Wide, Nowhere To Hide; I Want Her Love; Tomorrow's Tears; How Can I Say I'm Sorry (Tamla Motown TML 11048).

JIMMY'S "Brokenhearted" was one of the best ever Tamla songs — and the arrangement and treatment was equal to the song. To follow it up, Jimmy has had a hard job—naturally—and more so than if his debut hit had been a typical Holland-Dozier-Holland beater. (No offence meant here.) This LP is extremely interesting — Jimmy's emotional voice is put to good use on songs like "Halfway To Paradise" and "Bless You" — he must be a Tony Orlando admirer. "Black Is Black" is OK, but they've slowed it down and the dance quality of the original has been lost. Altogether a carefully-put-together LP which is something to be quite proud of.

JOHN LEE HOOKER "Live At Cafe Au Go-Go" — I'm Bad Like Jesse James; She's Long She's Tall; When My First Wife Left Me; Heartaches & Misery; One Scotch, One Bourbon And One Beer; I Don't Want No Trouble; I'll Never Get Out Of These Blues Alive; Seven Days (HMV CLP 3612).

THIS must be about the millionth label John has appeared on. But this LP is better than most. It includes a greater variety of songs than usual — from the tatty "I'm Bad Like Jesse James" through the poignant "When My First Wife Left Me" on to the swinging "One Bourbon, One Scotch And One Beer". His voice sounds a bit older, but this isn't a criticism. The personnel on this include Muddy Waters on guitar and Ohio Spahn on piano.

VARIOUS ARTISTES "The Tall Twelve of Country Music Vol. 2" (London HAB 8315).

TOGETHER with several other record companies, Starday has issued a second volume in this series of a dozen big country hits. Stars include Dave Dudley, Sonny James, Buck Owens and many others.

MANTOVANI "The Mantovani Sound" (Decca SKL 4859).

MANTOVANI takes a number of very familiar show tunes and dresses them up to his own lush style here. "Charade", "People", "The Sweetest Sound" and many many others.

MARVIN GAYE AND KIM WESTON "Take Two" — It Takes Two; I Love You, Yes I Do; Baby I Need Your Loving; It's Got To Be A Miracle; Baby Say Yes; What Good Am I Without You; Till There Was You; Love Fell On Me; Secret Love; I Want You I Know; Heaven Sent You I Know; When We're Together (Tamla Motown TML 11049).

I THOUGHT this LP might have been a bit scrappy — I don't know why. But it isn't. The fusing of two of Tamla's top solo talents (OK, I know Kim has left) has made this into one of the best Tamla LP's for quite some time. Marvin's voice is distinctive and sophisticated and Kim's is powerful and soulful. They compliment each other vocally and don't try to dominate — A good LP.

JACKIE TRENT "Get Me More With Feeling" — "Oo-Tea You Into My Life; It's Not Easy Loving You; Sunny; Either Way I Lose; Take Me Away; Open Your Heart; Everything Swings; Baby Are You Putting Me On; Make It Easy On Yourself; Reach Out I'll Be There; I'll Be With You; Who Can I Turn To (Pye NPL 18173).

JACKIE Trent has a very distinctive voice — but it is far better on slow or ballad songs than fast ones — her "Got To Get You Into My Life" doesn't even sound too much like her. But her version of Nina Simone's "Bein' In Love" she "You Turn Feel Up (Blue Beat RR LP 866).

GERRY AND THE PACEMAKERS "How Do You Like It" — A Shot of Rhythm And Blues; Jamblaya; Where Have You Been All My Life; Here's Hoping; Pretend; Maybe/Here; You'll Never Be Mine; The Winner; You're My Girl; You Can't Fool Me; Don't You Ever; Summertime; Show Down (Music For Pleasure MFP 1153).

SOME of Gerry's older stuff is issued for an MFP release. Most of these are pretty fast stuff — "Pretend", "Maybe/Here" etc., and a big Arthur Alexander influence is shown by the inclusion of three of his numbers. Gerry still sounds fresh and happy on this LP. His hit "You're My Girl" is included for good measure.

THE MODERN JAZZ QUARTET "Blues At Carnegie Hall"—Pyramid; The Cylinder; Really True Blues; Ralph's New Blues; Monterey Main Home; Blues Milanese; Back's Groove (Philips BL 7767).

DESPITE their many critics, the MJQ continue to produce a subtle and distinctive sound. This "Live" LP contains many of their familiar tunes and this LP may not be so distinctive from their other LP's. The lead singer is throaty — the backing wood and still makes fine late night listening.

THE SUPREMES "Supremes Sing Motown" — You Keep Me Hanging On; You're Gone (But Always In My Heart); Love Is Here, And Now You're Gone; Mother You, Smother You; I Guess I'll Always Love You; I'll Turn To Stone; It's The Same Old Song; Going Down For The Third Time; Love Is In Our Hearts; Remove This Doubt; There's No Stopping Us Now; Love Is Like A Heat Wave (Tamla Motown TML 11047).

A COLLECTION of Holland-Dozier-Holland (plus a couple gentlemen called Dean and Taylor) songs on this LP, which I believe was in fact titled "The Supremes Sing Holland-Dozier-Holland" for U.S. release. Why the change? Anyway, the LP is a fine piece of Tamla — a couple of their hits are included and some other Tamla hits. Their versions of "Same Old Song" and "Heat Wave" are OK but not as good as the originals. Really stand-out songs are "Mother You, Smother You" and "Going Down For The Third Time", and this won't be a disappointment to their fans.

PRINCE BUSTER "It's Burke's Law" — Burke's Law; Al Capone; The Man Down; Skakara; Trip To Mars; Rhythm; Mighty As A Rose; Indian Love Call; Here Comes The Bride; Almost Like Being In Love; She's Got You Feel Up (Blue Beat RR LP 866).

SUBTITLED "Jamaica Ska Explosion" this very atmospheric album contains all the familiar ingredients: ska beat, some familiar tunes (sounds funny to hear "Mighty Like A Rose" like this), and Buster's inimitable vocal. Especially on the nonsensical "Burke's Law" which has been a big West Indian hit. For those who can't afford a trip to Jamaica — purchase this and sit under your health lamp or something.

THE OLYMPICS "Something Old, Something New" — Western Movies; Hully Gully; Big Boy Pete; Shimmy Like Kate; Dance By The Light Of The Moon; The Bouncer; Mine Exclusively; Baby; Do The Philly Dog; The Duck; Secret Agents; We Go Together Pretty Baby; I'll Do A Little Bit More (Fontana TL 5427).

I REMEMBER during my school days rushing out with several weeks saved pocket money and buying "Baby's Heartbeat" and "The Philly Dog". The version on this LP is a re-recording of my scratched copy and considering it's nine years difference it isn't bad. Many of the Olympics rhythm and blues hits over the years are here, all re-recorded very well. Like "The Bouncer", "Shimmy Like Kate". There are some new songs, like their recent discotheque hit "Baby Do The Philly Dog". The lead singer is throaty — the backing wood and the beat is powerful and ominous. Quite a good LP.

e.p's

PAUL JONES "Privilege" — Privilege; Free Me; My Poor Heart Is Surely Breaking; I've Been A Bad Bad Boy (HMV POP 7EG 8975). Obviously a best selling EP—a pity perhaps that Paul's fans will already have one track, but "Privilege" could have been a single in its own right. And if you've seen the film and wonder why "Breaking" isn't in it, the answer is that it doesn't come from it. A sort of make-up-the-number track.

DEL SHANNON "The New Del Shannon"—The Big Hurt; Show Me; Under My Thumb; For A Little While (Liberty LEP 2272).—Del's version of "The Big Hurt" is powerful and inspired—"Under My Thumb" is OK too. Quite a fair old EP.

THE FOUR TOPS "Four Top Hits"—Reach Out I'll Be There; Loving You Is Sweeter Than Ever; Standing In The Shadows Of Love; Baby I Need Your Loving (Tamla Motown TME 2018).—Obviously a big selling EP, their three recent hits and their first and best—"Baby I Need Your Loving".

JERRY LEE LEWIS "Country Style"—Green Green Grass Of Home; Wabervent Mountain; Detroit City; Walk Right In (Philips BE 12599). OK, let's have all those "about time too" yells from the rockers. But seriously Jerry DOES handle "Green Grass" well — it's more counterintuitive than Tom's but equally effective. The other three songs are in the same mould.

THE SHADOWS "The Shadows On Stage And Screen"—Finders Keepers; My Way; Paella; Fiesta; Autumn; The Flyder And The Spy; My Way (Columbia NEA829). All titles composed by the four lads—a good take box record and one for anyone wanting a sample of the Shads more recent work. Some fine.

THE BYRDS "Younger Than Yesterday"—Thoughts And Words; Mind Gardens; My Park Pages; The Girl With No Name; Why? So You Want To Be A Rock 'n' Roll Star; Have You Seen Her Face; C.A. A Renaissance Fair; Time Between; Everybody's Been Burned (CBS 62998).

THE BYRDS, musically are one of America's top exports. Their folk-commercial version of Dylan's very personal "My Back Back" is well performed — but Dylan fans may not will not in fact — take to it. The rest of the album is advanced, carefully produced and recorded pop, with the folk-rock sound brought put again. An LP to listen to.

ROY ORBISON "Orbisons" — Oh Pretty Woman; Dances (Sas); You're My Girl; Goodnight, Night; Let The Good Times Roll; Sentimental; Yo Te Amo Maria; Working On A Building; I'll Be There; I'd Be A Legend In My Time (Monument LMO 5004).

RATHER a strange LP this—a somewhat motley selection of Orbison numbers from his old U.S. recording label but all R. and as the cover is good it should sell.

reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

PERCY SLEDGE: Out Of Left Field; It Can't Be Stopped (Atlantic 584108). You can put up an argument for saying Sledge is the most soulful of the whole soul set. This is a slow-moving number, sung with great mixtures of light and shade, and the lyrics are sad and near tearful. Really grows on you, does this one. Flip: A bit bigger in sound, a bit faster and darned nearly as strong.

CLINTON FORD: This Song Is Just For You; Take Care On The Road (Pye Piccadilly 35378). Gently-rolling country-styled ballad again. Flip: A hymn to civility.

JEANNIE LAMBE: Day After Day After Day; City At Night (CBS 2731). Jazz stylized on a pop-commercial kick — she sings all super like. Good backing. But not really for the charts.

THE BEACH BOYS: Then I Kissed Her; Mountains of Love (Capitol CL 15502). The date on the label is 1965 and it's bound to cause disappointment for the fervent fans who look forward to seeing the boys here around now. The Crystals had the original hit on it. The Beach Boys do well enough — reasonably distinctive — but I feel most fans will have expected something more progressive. Flip: Much the same comment goes, but there's harmonica-led party pieces.

DEAN MARTIN: Lay Some Happiness On Me; Think About Me (Reprise R 2827). Pasty, distinctive, chorus-song, but who can really say whether Dean will make it with any one record? I love his style.

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WILSON PICKETT: New Orleans; Soul Dance III (Atlantic 584107). Howls of protest, no doubt, at this not being tipped. But the number's been done so many times before: Wilson adds little new, and it's all a bit fake-hearty.

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BOBBY VEE: Like You've Never Known Before; Growing Pains (Liberty 10272). All right — in fact his best in a while. But it's not too clear-cut and lacks real punch. Sorry. Bob!

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B. BUMBLE AND THE STINGERS: Silent Movies; Twelfth Street Rag (Mercury MF 972). Theme based on the old-time cinema, where nobody spoke but somebody fashed all hell out of a piano. Catchy and reasonably commercial.

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THE PRETTY THINGS: Children; My Time (Fontana TF 429). Very good — in fact, it's hard to think of a reason why this soulbeater, with excellent lyrics, shouldn't make the charts. But the Pretties aren't so predictably hit material nowadays.

THE BEACH BOYS: Then I Kissed Her; Mountains of Love (Capitol CL 15502). The date on the label is 1965 and it's bound to cause disappointment for the fervent fans who look forward to seeing the boys here around now. The Crystals had the original hit on it. The Beach Boys do well enough — reasonably distinctive — but I feel most fans will have expected something more progressive. Flip: Much the same comment goes, but there's harmonica-led party pieces.

FATS DOMINO: It Keeps Raining; Blue Monday (Liberty 12055). Vintage Fats, which is one reason which may hold it back. It's already been a hit but new admirers are advised to buy it.

THE BEACH BOYS: Then I Kissed Her; Mountains of Love (Capitol CL 15502). The date on the label is 1965 and it's bound to cause disappointment for the fervent fans who look forward to seeing the boys here around now. The Crystals had the original hit on it. The Beach Boys do well enough — reasonably distinctive — but I feel most fans will have expected something more progressive. Flip: Much the same comment goes, but there's harmonica-led party pieces.

BOBBY HERR: I Love Everything About You; Some Kinda Magic (Phillips BF 1570). Fair enough but it's nowhere near Bobby's best. In fact, the more I think about it, the more it goes on a bit. Tunesful, brisk, but nothing much.

THE BEACH BOYS: Then I Kissed Her; Mountains of Love (Capitol CL 15502). The date on the label is 1965 and it's bound to cause disappointment for the fervent fans who look forward to seeing the boys here around now. The Crystals had the original hit on it. The Beach Boys do well enough — reasonably distinctive — but I feel most fans will have expected something more progressive. Flip: Much the same comment goes, but there's harmonica-led party pieces.

MILVA: Love Is A Feeling; Seasons of Love (Major Minor MM 310). Shapely Italian songstress. If only this big ballad had started with more fire, it might have been tipped — the chorus is splendid and professionally tackled.

THE BEACH BOYS: Then I Kissed Her; Mountains of Love (Capitol CL 15502). The date on the label is 1965 and it's bound to cause disappointment for the fervent fans who look forward to seeing the boys here around now. The Crystals had the original hit on it. The Beach Boys do well enough — reasonably distinctive — but I feel most fans will have expected something more progressive. Flip: Much the same comment goes, but there's harmonica-led party pieces.

THE YOUNG RASCALS: Groovin'; Sueno (Atlantic 584111). Well, it's a bit different, with all the sound effects and the lazy sort of vocal line. But I fear it'll miss out.

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BOBBY BARE: Charleston Railroad Tavern; Vincennes (RCA Victor 1591). Country star, visiting here to boost things, on a Chet Atkins produced Nashville sound — good story-line lyrics and a sure seller. I'd say, right now.

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THE LOMAX ATTACK: Try As You May; See The People (CBS 2729). Maybe I should have tipped this one. Anyway it's an Anglo-American alliance on a first-rate song, with first-rate sounds. Listen.

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BIG MAYBELLE: Turn The World Around The Other Way; I Can't Wait Any Longer (CBS 2735). This is probably no favourite of the week — American blues "bird" — jazz-influenced, singing wondrously on a big ballad.

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THE CONTOURS: It's So Hard Being A Loser; Your Love Grows More Precious Everyday (Tama Motown TMG 605). Fair Enough — sounds a bit like Jimmy Buffet and it'll sell well even if it doesn't make the charts.

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A multitude of newies this week including Presley, Dylan, Kinks, Hendrix & Beach Boys.



BOB DYLAN

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CHRIS FARLOWE: Yesterday's Papers; Life Is But Nothing (Immediate IM 049). Hope this is a smash for the good Chris. Should be — a Jagger production; a Jagger-Richard song. And a most vibrant well-backed, bit of singing in that so-hours voice. Oddly enough some of the higher bits reminded me a shade of Orbison! However, it's a good song idea. Most urgent, Flip: Even more histrionic song-selling believe it or not.

NEW VAUDEVILLE BAN: Finchley Central; Rosie (Fontana TF 424). This simply must be a massive hit. It's dead tuneful, with catchy instrumental sounds. It's sung in familiar dead-pan by good old Tristram. The story is about the underground stations on which the lad finally plighted his troth to the gal and so on. All very unusual, very musical, very novelty-ish and very well done. A hit. Flip: the old bar-room tune, as recently exploited by Max Bygraves and Kenny Ball.

JIMI HENDRIX EXPERIENCE: The Wind Cries Mary; Highway Chile (Track 604004). A new side of Mr. Hendrix. The hitherto wild man of beat has slowed down, momentarily I'm sure, and reveals that he does have a most expressive ballad voice — and that he can write songs of quietness and peace. And I honestly prefer this to both his earlier ones — and it'll be a smash. Flip: fast blues and uhuh. It gets louder again. But good.

VAL DOONICAN: Two Streets; It Must Be You (Decca F 12009). At a lively pace, Val finds himself caught at the crossroads — he's got his break in life, but does he go after it alone or go back home? This is Val at his homely best, singing with great zest and style. Nothing too ambitious — but it's very catchy. Flip: slower, with those deep-drown notes reached effortlessly.

BOB DYLAN: Leopard-Skin Pill-Box Hat; Most Likely You Go Your Way and I'll Go Mine (CBS 2700). A disappointing release for Dylan fans — too deck was on the "Blonde on Blonde" LP. Bob plays guitar on this one, which is straightforward blues — and I imagine that some of the deep meaning eludes me. But it does make a good single for new fans. Flip: A strong sort of beat here, with the voice rather smaller and hidden away in parts.

JOHN'S CHILDREN: Desdemona; Remember Thomas A'Becket (Track 604003). This is an intuitive tip for the Fifty-based on a feeling that this is very commercial though also rather different. Verse is well sung and the chorus, with "answering" voice in the background, is both catchy and impactful. Strong guitar in parts and the beat is just right. Rather a refreshing slice of pop. Flip: Noisier, also rather original — but not so strong.

THE MOODY BLUES: Fly Me High; Really Haven't Got The Time (Decca F 12697). Guitar-led and then this really starts building. The boys aren't predictable in terms of the charts, but this is a first-rate production, song and performance. I'm almost prepared to put money on it getting into the Fifty — especially given the air support. Flip: A pavier item, clever enough, but not really in my idea of the Moodies' style.

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ELVIS PRESLEY: The Love Machine; You Gotta Stop (RCA Victor 1321). Two sides, both marked "A" — and both from the "Easy Come Easy Go" movie. "Love Machine" is bristly fast and the only problem is that you need to see what happens in the film to get the full gist of what

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SIMON DUPREE AND THE BIG SOUND: Day Time; Night Time (Parlophone R 5594). This group is gonna be very big. They've already nibbled at the charts and this big-sounding better, with plenty of piano hammering away, is certainly commercial and the vocal line somehow sounds distinctive — can't really say why! But it's powerful stuff and I commend it — and the boys. Flip: Rather faster, a bit jerky, good and building.

THE LYRICS ARE ALL ABOUT. But it's good, deep-voiced Elvis. The other "A" side is fast, rocking, cleverly arranged with sort of punctuation marks included in the arrangement. Good value for fans.

THEM: Gloria; Friday's Child (Major Minor MM 509). Now we all know the story of this one, don't we? It was a '61 side when first out some three years ago — though it was a hit in the States. Anyway this re-release (on a different label) is getting a stack of plays and it remains excellent group beat work — building like the proverbial clapper. As such I figure it'll register all over again.

MANFRED MANN: Sweet Pea; One Way (Fontana TF 828). Instrumental version of the Tommy Roe song and composition. Rather twee sounds instrumentally in parts, with deep and high notes, and it could be overlooked. Then you hear it again and it's imprinted firmly on the tablets of the memory. Must be a bit. Doubt if it'll be as big as a vocal job by the boys, but a bit anyway. Flip: Lots of organ and most satisfying.

ELVIS PRESLEY: The Love Machine; You Gotta Stop (RCA Victor 1321). Two sides, both marked "A" — and both from the "Easy Come Easy Go" movie. "Love Machine" is bristly fast and the only problem is that you need to see what happens in the film to get the full gist of what

VINCE HILL: Roses of Picardy; Mickey Dunne (Columbia DB 818). Must admire Vince for going so far back in his search for the right ballad to follow "Edeleweiss". Goes without saying he sings this one beautifully, with a sympathetic backing. Mums and dads will love it — and his new-found young fans will also concur. And it IS a good song, after all. Flip: Vince goes up-tempo on a telly-theme full of brashcomedy.

DESDEMONA



JOHN'S CHILDREN

It's A Track Record



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Rosalie Murray, 15, 9 Campbell Road, West Croydon, Surrey, Stars—Cliff Richard, The Monkees, Cecil Samson, Millie Small. Hobby and interests—Swimming, dancing, singing, net-ball.



Jan-Erik Kjeseth, 1, Baldervei 15, Nesttun, Bergen, Norway. Stars—Elvis, Pat Boone, Floyd Cramer, Bill Black's Combo, Boots Randolph, Lee Lewis. Hobby and interests—Collecting Elvis records, Elvis pix, soccer, reading, Wode house.

READERS' CLUB



George Koziel, 17, ul. Stoleczina 17 m 162, Warsaw 86, Poland. Stars—Dylan, Yardbirds, Byrds, Sandpipers, J. Bacc. Hobby and interests—Folk music, tops, music magazines.



Anne Lutzer, 16, Bellmansgade 15, Copenhagen O, Denmark. Stars—John Lennon, Lovin' Spoonful. Beachboys, Hobby and interests—Painting, writing, guitar playing, records (Boys).



Jolanta Szmielecka, 17, Krakow Dzierzynskiego 75/56, Poland. Stars—Beatles, Cliff Richard, Walker Bros., Nancy Sinatra. Hobby and interests—Pop music, cinema, pen painting, dancing.



Dave Collins, 19, 6 Elliot Road, Chiswick, London, W.4. Stars—Rolling Stones, Spencer Davis, Yardbirds, Buddy Holly. Hobby and interests—Sports, records, seeking girl pen pal.



'Rocking' Mick Raver, 16, The Rocking Nut House, Claybury on the Hill, Essex. Stars—Apart from Scripps, Mozart, Lionel Blair, Coco the Clown. Hobby and interests—Grave-digging, R.N., Burglary, bald women.



Patricia Perry, 16, 47 West Ave., Boston Spa, Yorkshire. Stars—Trogs, Georgie Fame, Normie Rowe, Hollies. Hobby and interests—Pop concerts, dancing, records, boys.



Brian James Woodhall, 17, 15 Perth Road, Gosport, Hants. Stars—Beach Boys, Crispian St. Peters, Shadows, Four Tops, Dave Dee. Hobby and interests—Table tennis, Scooters, Girls, Football, Clothes.



Marilyn Boulton, 17, Collee Farm, Collee Road, Birmingham 22c. Stars—Beatles, Beach Boys, Donovan, Tom Jones, Monkees. Hobby and interests—Pop records/magazines, drawing, collecting postcards.



Haya Daldstein, 16, Shikun Neve-Ovede 3, Hadera, Israel. Stars—Cliff Richard, Beatles, Herman's Hermits. Hobby and interests—English boy pen-friend, 17-18.



Adam T. Platek, Gdynia 10, Orlowe, Box 17, Poland. Hobby and interests—Exchanging Polish LPs for English or USA LPs.

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can. . . .



Stardom for the Herd is, I submit, not very far away. They kicked off their disc career with 'I Can Fly' on Fontana, and the Londoners had an awful lot going for them on this release. It was written by my old mates Ken Howard and Alan Blaikley, who have written most of the hits for Dave Dee etc. And it was recorded by Steve Rowland, who also handles the Dave Dee sessions. I think it's a first-class song, handled in suitably first-class fashion. And the group itself has established a big name at the Marquee club in London, which is quite a breeding ground. Formed only last summer, they line up as drummer Andrew Steele (24); Peter Frampton (16) on guitar; Gary Taylor (19), bass; Andy Brown (20) organ. They all sing individually and together and also double on each other's instruments. They play: blues, jazz, comedy, Tami and originals. But mostly it's just plain old entertainment.

names & faces

by PETER JONES



A publicist told me: "Honestly, the Cymbaline are my favourite group". 'Inch of salt chat. Then I listened. I tend to agree that they simply must make the big-time ere long. Their latest is "Peanuts and Chewy Macs", on Mercury, and the five-piece outfit from Howd are getting a lot of dee-jay support on it. Disc features a do-it-yourself mouth-bow. Originally this was a primitive Red Indian instrument. The group wanted one but couldn't find one in any of the London music-shops. So they made one, using a piece of wood, a guitar string and a tuning key. The boys intend using it regularly. Their group name? They say: "We like it—doesn't sound aggressive and that's good because we aren't a group trying to blast a way through with excessive volume. We try to be a bit subtle with it." Line-up: Tony Murrlock, organ/vocals; John Hollis, vocals; Gerry Morris, lead; Phil Chesteron, drums/vocals; Stuart Calver, bass/vocals.



Now here's a funny thing. There was a group, called Hat and Tie and to the best of my recollection there were two blokes involved. So when it came to talking about their lively new single, I referred to the fact that one chap was re-named "Hat" and the other one was sub-titled "Tie". Turns out I was wrong. Seems there was some sort of kerfuffle and now there is ONE chap: Pat Campbell-Lyons, who is both Hat and Tie. He has a collection of 200 hats and 200 ties. Writes his own songs, is Irish, has been involved in four other groups. . . . is a good all-rounder in the business. That record? "Finding it Rough", out now on the lively President label.



The Outer Limits are out on Deram—their disc: "Just One More Chance", one of their own compositions. Their story is quite involved. But here goes: Jeff Christie, founder member, and Gerry Smith, and Stan Drogle and Gerry Layton are four boys who started in Leeds in a skiffle group The 30's Plus 1. Jeff, on leaving school, was faced with: "All the money I've spent on your education, my boy, and you want to throw it all away and become a twopenny-halfpenny musician?" Yes, was the answer. But the group had a bad car crash, which resulted in a smashed van, two wrecked guitars, four broken ribs and three severe concussions. And later the bass player got TB. Chaos. But Jeff's dad eventually said he would lend them £200 to see how things worked out as a group! They went on to success in Universities and clubs and to their new record contract. Dru Harvey records them . . . and that's on the recommendation of Jeff's dad who again turned up trumps . . .



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- HAPPY TOGETHER*
- I THINK WE'RE ALONE NOW*
- JIMMY MACK*
- YOU GOT WHAT IT TAKES*
- DON'T YOU CARE*
- ON A CAROUSEL*
- I'M A MAN*
- I GOT RHYTHM*
- THIS IS MY SONG*
- GROOVIN'*
- CLOSE YOUR EYES*
- GIRL YOU'LL BE A WOMAN SOON*
- RESPECT
- FRIDAY ON MY MIND*
- WITH THIS RING*
- AT THE ZOO*
- WHEN I WAS YOUNG
- WESTERN UNION*
- BERNADETTE*
- CREQUE ALLEY
- MAN (THE WAY I LOVE YOU)*



TOP LP's

- SOUND OF MUSIC
- MORE OF THE MONKEES
- MONKEES
- GREEN, GREEN GRASS OF HOME
- BEST OF THE BEACH BOYS
- IMAGES
- FOUR TOPS (LIVE)
- FIDDLER ON THE ROOF
- COME THE DAYS
- MATTHEW AND SON
- TRINI LOPEZ IN LONDON
- HALL OF FAME
- SECORNE'S PERSONAL CHOICE
- BETWEEN THE BUTTONS
- DOCTOR ZHIVAGO
- HAND CLAPPIN' - FOOT STOMPIN' - FUNKY BUTT - LIVE!
- GOING PLACES
- THIS IS JAMES LAST
- MANTOVANI'S GOLDEN HITS



5 YEARS AGO

- NUT ROCKER
- GOOD LUCK CHARM
- WONDERFUL LAND
- DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW
- SPEAK TO ME PRETTY
- LOVE LETTERS
- AS YOU LIKE IT
- HEY LITTLE GIRL
- WHEN MY LITTLE GIRL IS SMILING
- HEY BABY
- NEVER GOODBYE
- WONDERFUL WORLD OF THE YOUNG
- STRANGER ON THE SHORE
- DREAM BABY
- ROCK-A-HULA BABY/CANT HELP FALLING IN LOVE
- THE PRETTY OVER
- TWISTIN' THE NIGHT AWAY
- FOUR TOPS
- GINNY COME LATELY
- WHEN MY LITTLE GIRL IS SMILING



TOP E.P.'s

- FOUR TOP HITS
- BEACH BOYS HITS
- MORNINGTOWN RIDE
- HITS BETWEEN THE SEEKERS
- TELL THE BOYS
- THIS IS MY SONG
- ORIGINALS FROM MARVIN GAYE
- FOUR TOPS
- PRIVILEGE
- ANDY'S NEWEST HITS



BRITAIN'S TOP 50

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- PUPPET ON A STRING
- SOMETHIN' STUPID
- PURPLE HEARTS
- A LITTLE BIT ME, A LITTLE BIT YOU
- I CAN HEAR THE GRASS GROW
- DEDICATED TO THE ONE I LOVE
- HA! HA! SAID THE CLOWN
- I'M GONNA GET ME A GUN
- FUNNY FAMILIAR FORGOTTEN FEELING
- THE BOAT THAT I ROW
- RELEASE ME
- BERNADETTE
- SEVEN DRUNKEN NIGHTS
- HAPPY TOGETHER
- SILENCE IS GOLDEN
- PICTURES OF LILY
- HI HO SILVER LINING
- IT'S ALL OVER
- KNOCK ON WOOD
- THIS IS MY SONG
- JIMMY MACK
- SIMON SMITH AND HIS AMAZING DANCING BEAR
- I WAS KAISER BILL'S BATMAN
- MAROC 7
- EDELWEISS
- BECAUSE I LOVE YOU
- DISASTER 1941
- ARNOLD LAYNE
- SWEET SOUL MUSIC
- GONNA GIVE HER ALL THE LOVE I'VE GOT
- IF I WERE A RICH MAN
- OH HOW I MISS YOU
- BACHELORS
- AL CAPONE
- THEY I KISSED HER
- SOOTHE ME
- MEMORIES ARE MADE OF THIS
- GEORGY GIRL
- GUNS OF NAVARONE
- STREET BRIDGE SONG (FEELING GROOVY)
- YOU GOT WHAT IT TAKES
- THIS IS MY SONG
- CASINO ROYALE
- THE FIRST CUT IS THE DEEPEST
- BIRDS AND BEES
- TOUCH ME, TOUCH ME
- GONNA GET ALONG WITHOUT YOU NOW
- MUSIC TO WATCH GIRLS BY
- LET ME COME ON HOME
- I WAS KAISER BILL'S BATMAN
- PENNY LANE/STRAWBERRY FIELDS FOREVER



BRITAIN'S TOP R&B SINGLES

- BERNADETTE
- SWEET SOUL MUSIC
- KNOCK ON WOOD
- GUNS OF NAVARONE
- PURPLE HAZE
- I NEVER LOVED A MAN (THE WAY I LOVE YOU)
- SOOTHE ME
- JIMMY MACK
- RAISE YOUR HAND
- GONNA GIVE HER ALL 20 THE LOVE I GOT
- HIP HUG HER
- 007 (SHANTY TOWN)
- I NEED
- PHOENIX CITY
- LET ME COME ON HOME
- AL CAPONE
- WHEN SOMETHING IS WRONG WITH MY MY BABY
- I LOVE YOU MORE THAN WORDS CAN SAY
- LOVE IS HERE AND NOW YOU'RE GONE



BRITAIN'S TOP R&B ALBUMS

- CLUB SKA '67
- HIT THE ROAD STAX
- DOUBLE DYNAMITE
- PAIN IN MY HEART
- LIVE
- KNOCK ON WOOD
- AND NOW
- COLLECTION OF HITS VOL. 4
- GREATEST HITS

*An asterisk denotes record released in Britain.

BUBBLING UNDER
Hilo Hilo—Booker T & MG's (Stax)
Too Many Fish In The Sea—Three Little Fishes—Mitch Ryder & Detroit Wheels (New Voice)
Sunshine Girl—Parade (A & M)
Allie—Dionne Warwick (Scepter)
Yellow Balloon—Yellow Balloons (Caterbury)
I Was Kaiser Bill's Batman—Whitling Jack Smith (Deram)
Little Games—Yardbirds (Epic)
When You're Young & In Love—Marvelettes (Tamla)
Melancholy Music Man—Righteous Bros. (Verve)

• A blue dot denotes new entry.

BUBBLING UNDER
If I Were A Rich Man—Herb Alpert (A & M)
Little Games—Yardbirds (Columbia)
The Wind Cries Mary—Jimi Hendrix Experience (Track)
Get Me To The World On Time—Electric Prunes (Reprise)
Western Union—Searchers (Pye)
24 Searchers—Wayne Fontana (Fontana)
It Ain't Me Babe—Davy Jones (Pye)

• publications
R & B SCENE — Back issues nos. 1-4 available price 2.6d. from 22 Southern Crescent, Bramhall, Cheshire.

• records wanted
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ARTHUR ALEXANDER. Details of any singles, 6 Wellfields, Loughton, Essex.

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WARM SOUNDS CLUB, 22 Wardour Street, London, W.1.

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• Groups available
THE KRISIS — 'Mod' Group — ELG: 2991.

Shadows — 'How Cliff's decisions will affect us'



THE SHADOWS—partly responsible for Cliff's religious convictions (RM Pic)

WITH various stories circulating about Cliff's intention to retire from show business as much as his contractual commitments will allow it seemed a good idea to check with The Shadows how they felt about parting from their "lead singer". Of course, it won't by any means be a complete break. Cliff's intention is to retire as far as stage work is concerned but he'll continue to make records and occasional TV appearances.

My impression from the Shads is that they feel they are at least partly responsible for the religious direction that Cliff's life has taken. You may recall that Licorice Locking left the group some 31 years ago to concentrate on religion. Now listen to this:

Hank: "Cliff was always interested to a small degree in religion. But it was latent until he met Licorice."

Bruce: "In the five years we knew Cliff previous to meeting Licorice we never saw Cliff touch a Bible. After Licorice, Cliff took to carry a careful of religious material around with him."

The boys are naturally sorry they won't be seeing so much of Cliff in future but the pattern of separate careers for singer and "backing group" was established so successfully a long time ago that they have no need for any concern. Certainly, there are no plans for seeking a lead singer. The Shadows regard themselves

as primarily an instrumental group and their style is even more popular in some parts of the world than it is here — 'simply because' taste lags behind in other countries," said Bruce, ever-modestly.

Facts are that The Shadows were just about the first of the British beat groups to hit the big time. BEFORE the beat boom they began in 1958, though Bruce Welch and Hank Marvin (who've been writing songs together since they were 16) are the only two who were in the original outfit. Tony Meehan and Jet Harris left and were replaced by Brian Bennett (a drummer they'd known for years and who would probably have been with them from the start if he hadn't tied up working with Marty Wilde at the time), and the aforementioned Licorice — who in turn was replaced by John Roddill.

Today, Hank, Bruce, Brian and John spend much of their time writing songs, splitting the profits four ways. "We pool my talent," explained Hank, dispensing with modesty. His colleagues smiled indelicately.

John: "We saw a press quote from Alan Price who said he didn't consider The Shadows as part of the current pop scene."

Hank: "All the same, we've had every record in the Top 3 and all but two or three in the Top 20. Not bad for 26 singles. We even got involved in riots. We were in Essen six weeks before the story about the Rolling Stones riot with the police using tear gas. There was a tear gas riot over us, too, but we reckon it is best to try to keep these things out of the newspapers."

Bruce: "Some groups obviously like to publicise fan riots but we think this can be dangerous. For one thing, we might get stuck having to pay for a turnout of something like 200 police. And if word gets around that your act causes trouble then you naturally find promoters reluctant to book

you in case his hall gets damaged. I'm sure Jerry Lee Lewis has suffered from the over-enthusiasm of his fans in this way."

Brian: "To us a riot is an unsuccessful show. The best show is when the audience is quiet, listening to and enjoying the music."

John: "Yes, some of the most successful shows we've done have been in Belgian concert halls with audiences in tuxedos and fur coats."

But then, I pointed out, The Shadows have always specialised in looking neat and sounding smooth—maybe a little too smooth at times.

Bruce: "There are guys in the business who like long hair and filthy clothes and go on stage in the same gear they slept the last night in. But I can't go on stage without having a bath, a shave and cleaning my teeth. It seems there has to be a contrast in the pop business — the rebels who are always in some controversy, getting into trouble, being shunned out of restaurants and hotels, having shout-ups. Then there are acts like us who avoid trouble. Don't mean to say that we never get a bit wild. We do. But we try to be smooth and discreet about it."

Hank: "I think you're right that our music did get a bit too smooth for a while, round about the time of 'Jessie With The Light Brown Lamp'. But now we play looser, there's more guts in our music."

Bruce: "Overnight successes hardly happen in this business. The only one I can think of is The Monkees. A few months ago I saw an ad saying 'THE MONKEES ARE COMING' and I thought 'Who the hell are The Monkees?' Next thing I knew they were at the top of the charts!"

DAVID GRIFFITHS



LULU



BOB DYLAN will cut 14 sides in Nashville for U.S. Columbia (CBS here) under the direction of producer **Bob Johnson** next week—the sides will complete Dylan's contractual obligations... when told what the titles were of the "new" Beach Boys' release in Britain, Brian Wilson commented: "Should be an interesting study in contrasts"... representing current pop at the Sophie Tucker memorial concert at the Victoria Palace on May 7—Peter Jay & The Jaywalkers with Terry Reid... Pat Boone tipped to make a big comeback with "Have You Heard"...

Giorgio Gonesky pranged his brand-new custom-built Ferrari... together in cabaret last week—Jayne Mansfield and Engelbert Humperdinck... Chris Barber will be recording for the Marmalade label in future... T-M fact: Tamla Motown now lying second only to the Columbia label in this year's EP points table—and gaining every week... wonder how many Sam Cooke re-writes on Arthur Conley's "Sweet Soul Music" LP?

In Bristol's top ten already—"Silence Is Golden" (at 3), and "Pictures Of Lily" (No. 6)... Anita Harris will be appearing in the latest carry-on film "Follow That Camel" as a belly-dancer—her co-stars will be Phil Silvers, Kenneth Williams, Jim Dale, etc., etc. A17: "I Hear A Symphony", "Rhapsody In The Rain", "A Lover's Concerto", "Opus 17"... longest-running LP on the American charts is "Fiddler On The Roof" (131 weeks)... Chris Barber looking for a gospel vocalist... Engelbert Humperdinck's new "There Goes My Everything" previously recorded by Don Cherry for Monument... Chauffeur to Ossie (of Sweet Boys' fame) has purchased two dozen silk handkerchiefs from Burlington Arcade with Ossie's name embroidered on them... anyone spot Booker Bradshaw (who came here in 1965 with the Tamla-Motown revue) in the role of "Prince Nicky" in last week's "Girl From Uncle"?... Q18: what was the name of Thurston Harris' backing group (circa 1958)?

!! First time in Britain !!

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